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NEW YORK, SATURDAY, FEBRUARY 11, 1882.

WHOLE NO. 106.

Upright Piano Action.

HEREWITH is given an illustration, in a side elevation of an improved pianoforte action, the cut representing the position of the parts when the key is in its highest position.

The object of this invention is to improve the action of upright pianos, whereby the hammer, after being once operated to strike a string, is caught or prevented from rebounding to its normal position during the upward movement of the key, and the mechanism connecting the key with the hammer set, thereby enabling the hammer to be again immediately operated and the note to be repeated without the key having risen to its original position. This manipulation is called "repeating," and the mechanism by which it is accomplished the repeating action or device. The invention further relates to means of operating the damper, and also to the manner of hanging the key and balancing the action, whereby the movement of the key is rapid, prompt, easy and uniform, and whereby the pressure in moving the key is not increased during the continuance of its downward motion.

In the drawing, A is the key. It is pivoted, and is weighted by means of lead plugs, or other suitable device, so that if the action was not supported by its inner end the key would fall to its lowest position. B is the rocker. It is pivoted at δ to the flange δ' , attached to the rail δ'' . The opposite end of the rocker carries the extension C, which is pivoted thereto and to the jack-bed E at ϵ , and serves to oscillate the same vertically. The jack-bed is pivoted at ϵ' to the flange ϵ'' , depending from the rail ϵ''' . The extension supports the back-check F by means of the vertical connecting rod f . The jack-bed supports the block g , to which the jack G is pivoted at g' . The jack is provided with the extension or foot g'' , which performs two offices in connection with the spring g''' and the stop g'''' , which is adjustably secured to the rail g''''' —namely, with the addition of the spring it maintains the end of the jack in contact with the knuckle H during its upward movement, and in returning it to that position during its downward movement, and the foot with the stop trips the end of the jack from the knuckle immediately before the end of its upward movement, causing it to ride over the edge of the knuckle. The knuckle supports the hammer-stem h and the hammer h' , as in the ordinary form of action, and the hammer-stem is arranged to fall back against the rail h'' when the key is in its highest position.

The bumper M is supported upon the end of the rod m , which is secured to the knuckle. The knuckle is pivoted at k to the flange k' , projecting upwardly from the rail k'' . The bumper is provided with the notch m' upon its lower inner side, and a repeating spring or spring-arm, n , projecting outwardly from the jack, is arranged to engage therewith. This spring or spring-arm is arranged to yield downwardly, and it is prevented from moving upwardly by any suitable means. The form of repeating-spring preferred is that shown in the drawing, consisting of the long horizontal arm coiled about the pivot, and having the long vertical arm extending downwardly from the pivot and bearing upon the side of the jack.

The jack-bed E is connected with the weighted lever O, operating the damper, by means of the cord o and the rod o' , which passes through the long slot o'' in the extension, and which is provided with an open eye, into which the cord may be slipped, and from which it may be detached without removing the rod from the lever or the ends of the loop from the jack-bed.

The weighted lever is hinged at o^1 to the flange o^2 , and carries at its end the upwardly extending tongue o^3 , which projects into the V or other similar shaped recess, o^4 , in the end of the damper-lever o^5 , the tongue and recess making a loose joint, whereby the damper lever may be moved to and from the rail o^6 and the damper o^7 to and from the string, according as the weighted lever O is moved up or down by the jack-bed. The damper lever is pivoted at o^8 , to the flange o^9 , projecting from the rail o^{10} .

In operation, upon the downward movement of the outward end of the key the rocker is lifted, thereby lifting the

extension, the jack-bed, the jack, operating the hammer, locating the back-check in position to receive the bumper, and moving the bumper from the string. Immediately before the hammer strikes the string the jack is tripped, rides over the knuckle, and the end of the repeating-spring closes into the notch in the bumper and the bumper rests upon the back-check. The key being allowed to rise a very little, the rocker, extension, and jack-bed move downwardly, thereby moving the back-check from the bumper and allowing the bumper to fall upon the end of the repeating-spring. The key still rising, the repeating-spring holds the bumper stationary for an instant, and thereby the hammer and knuckle,

the back-check is considered to be a great improvement over the old method of moving it over the arc of a circle, as it operates more efficiently in connection with the bumper, which in every instance moves upon the arc of a circle, because it provides a more solid check and a longer-continued check, thereby preventing the hammer from falling as quickly as it otherwise would. Of course, any equivalent lever, or lever for operating the back-check, may be used in lieu of the jack-bed or rocker, or both, without departing from the spirit of the invention.

Letters Patent for Inventions.

By JAMES A. WHITNEY, COUNSELOR-AT-LAW.

V.

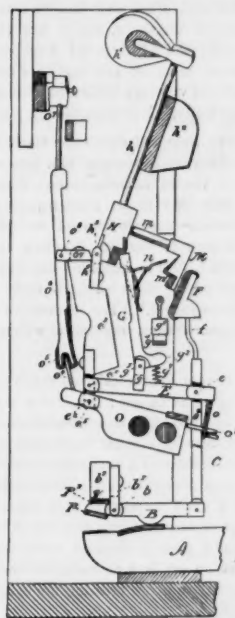
WHAT CONSTITUTES A PATENTABLE INVENTION.

IT early became necessary to define the subject matter in order to ascertain what lay within or without the scope of letters patent. The formulated definitions are found principally in the statutes, but have received many extensions, modifications and explanations from the courts. From the outset the tendency of these has been to give a broad and liberal intent to the term "invention," in accord rather with the spirit of the patent system than with the somewhat narrow, literal rendering of the written laws.

The practice in the United States having been originally based upon and closely conformed to that of England, the terms of the statute of monopolies, and their interpretation by English judges, are first to be considered. But, it is to be remembered that this statute established no new principle. It simply excepted novel and useful improvements from the operation of an otherwise general law, leaving the practice precisely what it had been from time immemorial. The language of this celebrated statute was, therefore, to be understood in the light of what had preceded it in determining what should be the proper subject of a grant. In other words what must be held open to the pursuit of all under the common law, and what could be granted as an exclusive right under the prerogative of the crown.

The statute of monopolies, after defining what grants are contrary to law, and therefore inhibited, saves and excepts (during periods not exceeding twenty-one years from their several dates) all letters patent previously made "of the sole working or making of any manner of new manufacture within this realm to the first and true inventor or inventors of such manufactures, which others, at the time of the making of such letters patents and grants, did not use."

Precisely the same language is employed as to the subject matter of patents to be thereafter granted, the term, however, being restricted to fourteen years. That the principles controlling the administration of the patent law after the statute of monopolies were the same as before, is conclusively shown by the further provision, in speaking of patents that might be afterward granted, "that the same shall be of such force as they should be if this act had never been made, and of none other." The statute of monopolies, therefore, reaffirmed the principle that no manner of manufacture already in possession of the people of the realm should be taken from them, and also, in effect, reaffirmed the right of the Crown to grant protection, during a limited time, to inventors of such "manufactures" as others at the time of granting the letters patent did not use; and, furthermore, made apt and valid, as precedents for future use, the former decisions, some of them dated, as we have seen, back to the time of Elizabeth. While, however, it was plain that anything in antecedent use could not be lawfully patented, it was still obscure as to what extent an old manufacture need be modified to constitute one new within the meaning of the law, or to what extent the term "manufacture," something made by the hand of man, could be equitably and properly extended to cover the many incorporeal improvements, which consist, not in the article produced, but in the operation or manner of producing it. The first of these queries was speedily answered by inferences drawn from previous judicial decisions.



UPRIGHT PIANO ACTION.

while the jack is being returned under the knuckle by the spring g''' , and this is accomplished before the key has risen to any extent from its lowest position, thereby insuring the return of the jack in the quickest possible interval to a position under the knuckle, thus providing for an immediate repetition of the note, if desired. The weight of the lever O and the action is such that the key will automatically resume its normal position upon the removal of pressure therefrom.

A stop, P, is arranged upon the lower surface of the rocker, near its end, to come in contact with the upper surface of the inner end of the key, thereby limiting the movement of the key and the throw of the rocker; and another stop, P', is arranged upon the upper surface of the rocker to come in contact with the lower surface, g , of the rail δ'' , to support the rocker in a longitudinal position after the key is removed, thus doing away with the necessity of connecting the knuckle with the jack-bed by a strap, as is now the practice, before the key is removed. When the key is in position the stop P' does not contact at any time with the rail. The method of connecting the back-check with the extension provides a more positive movement of the check, and one upon a direct vertical line in relation to the line of movement of the bumper, instead of upon an arc of a circle, and affords a firmer surface.

In lieu of attaching the back-check to the extension it may be attached to another upright support, having a vertical movement communicated to it by either the rocker or jack-bed, or both, and jointed or hinged to the one or the other, or to both, so that the back-check shall have the movement in relation to the bumper herein described. This method of moving

ions; the second awaited the co-ordinate development of the English patent system and of the industries which, beyond all former example, were fostered by it.

To this last indicated point a paragraph may be devoted, a positive parallelism being observable between the development of the law of patents and the evolution of industries. In the earlier period of such grants favor was extended mainly to industries which created a demand for hand-labor, as popular prejudice was so great against those which saved labor that important inventions were frequently kept back for many years. In England this idea, so contrary to equity and justice, and so opposite to now universally accepted ideas, received strength and currency from the action of Lord Coke. This, the greatest of common law lawyers, was perhaps one of the narrowest of statesmen and the most shallow of political economists. He once declared a patent for an improved fulling mill to be invalid as against public policy, for the reason that one machine would accomplish the work of many men. The fallacy of this notion is clear when we reflect that the results of the machine would have been that for every man thrown out of employment by the introduction of the new apparatus, a thousand would have had the cost of fulling goods reduced to them.

But inventors in England fared well compared with those on the Continent when the invention collided with vested interests. For example, the ribbon-loom, which was invented toward the latter part of the sixteenth century and which in one form or another has to this day been in use, was forbidden in 1579 by an act of the Council of the city of Dantzic. This, however, was not the worst. The governing authorities caused the inventor to be privately strangled. In 1621 its use was forbidden all over Holland and also in Germany. It required nearly a hundred years in the face of such adverse legislation for the invention to secure the universal adoption which it ultimately gained. In England the patent system was retarded for nearly a century by one of Coke's decisions parallel with that just hereinbefore mentioned. He could not deny, in face of accepted usage and acknowledged law, that an original invention was patentable; but he drew a thin distinction between an original invention and an improvement thereon, and held that the latter was not susceptible of protection. This, of course, restricted the application of the system within very narrow bounds, and it was not until the time of Lord Mansfield that the distinction was overthrown and improvements placed upon the same basis as other inventions. The quarter of a century succeeding this reform witnessed the most rapid development of British manufactures, and the utility of the system as thus demonstrated led not only to its extension to the British colonies, but also to the adoption of similar methods of promoting industries in various parts of Europe.

The Niagara of Orchestral Concerts in 1882.

THE "Wagner Cylus" at Drury Lane, and the "Tetralogy" at her Majesty's, will give the critics work enough in May and June, and Carl Rosa is now "keeping their hands in." But orchestral concerts, too, loom in the distance. The good old Philharmonic will begin in February, and Herr Ganz after Easter (as before). These are fixtures of many years' standing; but now have come the German societies, and by a process analogous to what naturalists term "fissiparous" generation, one orchestral company has already become two; the cause of the division need not, and will not, be made a matter of inquiry. The "Richter" concerts are to begin on May 5, and to continue over Monday, June 26. The number, coequal with the muses, is nine. Seven of Beethoven's symphonies will be performed; the excepted ones, as might be anticipated, are Nos. 1 and 2, in C and D. The "Missa Solennis" (or second Mass) in D, Op. 123, will be repeated by desire. Brahms' "Deutsches Requiem" and Liszt's "Graner Messe" figure in the programme conspicuously; and Wagner, as if he were not to be "done brown" at the theatres, will be represented by numerous excerpts. Herr Franke is director of the Richter concerts, as well as of the Drury Lane Opera; their conductor gives them their name. N. Vert is the efficient acting manager.

Messrs. Schulz-Curtius intend to carry on their "Symphony Concerts" concurrently, or nearly so, with the Richter. They announce a series of six, from May 1 to June 22 (both inclusive). The symphonies comprise two of Beethoven's (the "Choral" and the "Pastoral"); his second Mass in D; the "Harold" symphony of Berlioz, in G; Schumann's "Faust," and Schubert's noble No. 9, in C. The overtures to be performed are all well known; Beethoven's "Lenore," No. 3, heads the list. Concertos are also promised, but not yet specified. Charles Hallé has been re-engaged as conductor, and it is hoped that A. Wilhelmj will be leader of the band. Walter C. Macfarren, late conductor of the Royal Society of Music, brings up the rear with three orchestral concerts, to be held in February and March. He has secured the services of MM. Joachim and Piatti, but no scheme has yet come before us.—*Standard*.

T. A. Wallworth has composed an opera entitled "Kevin's Choice," which will be brought out at the Adelphi Theatre, London, on an early day. Marian Hood will be the soprano, and H. Walsham the tenor.

THE ORGAN, PIANO AND VOICE.

....Annette Essipoff has received the gold medal for art and science from the King of Denmark.

....Xaver Scharwenka, the pianist and composer, recently made a successful concert tour in Holland.

....Brahms' new pianoforte concerto was played in Hamburg last week by the composer with much success.

....An organ "Sonata di Concerto," by Signor Maglioni, has been heard recently in Florence, and is highly spoken of.

....Fräulein Becker, daughter of Herr Becker, and formerly a student at Milan, has been appointed court pianist at Württemberg.

....Mme. Albani sang the part of *Elsa* from "Lohengrin" in the German language in Berlin recently, and has since been made Royal Prussian Chamber Singer.

....Marie Wieck has been pursuing her successful concert *tournee* in Norway and Sweden. Her brilliant technique and artistic taste are specially mentioned by the local press.

....The second concert was recently given by the Association of Musical Artists in Brussels, at which M. Joseph Wieniawski played a clever piano concerto of his own composition.

....Mme. Patti has met with great success in New Orleans, where she was received with unbounded enthusiasm. The gross receipts for two concerts amounted to \$17,000. Mme. Patti returns here on February 23 for a New York season of opera at the Germania Theatre.

....Sir Michael Costa has awarded the prize of ten guineas and the gold medal of Trinity College, London, offered by the Academic Board for the best sonata for pianoforte and violin, to the composition bearing the motto, "*Ton Thron phobesthe, den basilis timare*," and has accorded special mention to the sonata with the motto "*Vulnerati non victi*."

....Ladegast, the builder of the organ in St. Nicholas' Church, at Leipzig, and other well known instruments, has just completed one at Alterberg, which has thirty-nine registers, three manuals and a full pedal keyboard. The tone is round and clear, most of the registers being admirable specimens of artistic voicing, while the pneumatic system adopted works perfectly. It is altogether a success.

....Rumors have now and then been started that the generosity of Rubinstein had brought him into serious embarrassments, but a Berlin correspondent who professes to know, declares that this is far from true or possible. He learns that Rubinstein recently refused an offer of 500,000 francs for a five months' tour in America, the money to be deposited in Berlin before he took his departure. His reply was this: "I shall accept your offer as soon as my banker fails, which Heaven forbid." The fortune of Rubinstein is estimated at 5,000,000 francs, one-half of which is represented in his house.

....Until the advent of Stradella not much appears to have been done in singing as an art; but, from the songs he has left of his own composition, and from the anecdotes told of his vocal efforts, Stradella must have been not only a great singer, but in other respects a very extraordinary artist. The power to express in musical sounds the character or spirit of the language is a most important end, when considered in reference to stage representation; and the exhibition of these two features would greatly depend upon the perfection to which singing, as an art, had arrived, and the extent and capabilities of the instruments forming the orchestra.—*London Musical Record*.

....When Bülow played the "Moonlight Sonata" in this country opinions were divided with regard to the speed at which he took the *Adagio* and *Presto*. The *Adagio* was generally conceded to have been played *Adagissimo* and the *Presto Prestissimo*. It was a case of exaggeration both ways. Now a London critic takes Mlle. Jonotha to task for the same thing, only, however, with regard to the *Presto*, which, he asserts, "seemed almost too hurried." He further says, and with some truth, that "the metronomic marks, which have been affixed by various editors to the *Presto* part, is, as a rule, extravagantly high." Not only is this tendency exhibited by solo pianists when rendering the so-called "Moonlight Sonata," but the "Sonata Appassionata" (so called) has often been spoiled by exactly the same tendency, especially in the last movement, which is marked only *Allegro non troppo*. There are so many modern works in which immense execution can be exhibited that the classics might well be excepted from being pressed forward as show pieces.

....The writer will never forget the late Henry Smart's enthusiasm on reading through Bach's Toccata in F, in its restored and more artistic form. The writer had just received a copy of the volume containing it from Germany; and calling on Smart with it under his arm the same evening, they proceeded to try the contents through on the piano; Smart playing the pedal part stentoriously in octaves with his two hands. When he reached the end of the second pedal solo in the Toccata he could restrain himself no longer, but suddenly breaking off and turning round, he said, "Ned, what a strange world of mixed sensations this is that we live in. A man gets hold of a book like this one, and just as the contents are almost raising him up to the seventh heaven, perhaps there comes a knock at his door, and he is told that some con-

founded tailor has called for the settlement of his account!" Having thus given expression to his sentiments, he turned back and was soon again lost in the enjoyment of the intricacies of Sebastian Bach. In connection with the use of 8 and 4 pedal-stops, it may be added that the late Edmund Schulze, while scaling and voicing the organ at the parish church, Doncaster, introduced upon the pedal there, some twenty years ago, a four-foot stop of remarkably fine tone for the express purpose of solo playing.—*E. J. Hopkins*.

....There are not wanting ministers who have truly narrow ideas on everything outside of their religious duties. According to *Musical Opinion*, one of these specimens of intolerance and illiberality resides in the diocese of York, England, and has not rested satisfied to keep his peculiar ideas to himself, but has had his views published in the newspapers. An "organ recital" (given in a parish church for the purpose of securing a new warming apparatus) he termed a desecration of God's temple, and was particularly severe on seats being reserved and charged for at different prices. That such a performance could take place under distinguished "patronage," that the programmes were issued with a plan of the church, including chancel and altar attached; and that an announcement appeared on the same stating that "carriages may be ordered at a quarter before five o'clock," was, in the dominie's mind, "a simply scandalous affair." Well, well! there is no accounting for the vagaries of the human mind, but if a decorously conducted organ recital is a desecration of a church, so are basement fairs conducted in the interest of the same, and some charity sermons preached by "begging" ministers. They are all equally good or bad.

....Scotson Clarke, a well known English organist, says that "organs having a pneumatic action as applied in England are for the most part unsatisfactory; the touch is invariably too light to be pleasant; the opening of the pallet is not prompt, and the closing even less so; consequently it is not possible to play accurately. When applied to draw-stop action and composition pedals, the pneumatic (as at present applied) is even more unsatisfactory." Although but few organists will go the length of Mr. Clarke with regard to the unsatisfactoriness of the pneumatic, it seems almost certain that its abuse is dangerously near. The system of "tubular pneumatics" may overcome many of the objections now justly urged against the "bellows pneumatic;" but unless some peculiar arrangements are to be overcome or a heavy wind-pressure brought within easy manipulation, there is not much excuse for the employment of the ordinary pneumatic. Perhaps, in the future, sides will be taken by organists and organ builders on this important matter, and we shall hear of "Pneumatics" and "Anti-Pneumatics." Discussion can only do good.

....The loud or damper pedal has done more than anything else to make a pure legato touch a rare accomplishment among pianists. It is on this account that a certain amount of practice on the organ imparts to the pianist a quality which is as necessary as beautiful. How many among those who are able to sail triumphantly through a Liszt fantasia can play a Bach fugue (from his forty-eight preludes and fugues) without the use of the pedal, giving every note in each voice its full value and due prominence? But very few; as will be readily admitted by all those who know the difficulty in question. As an English writer of some reputation remarked: "We must give up the idea that the organ is an instrument on which the sounds must be sustained for their full length, but that on the piano it is not so important. The fall of the damper is a more accurate test of true playing than is the blow of the hammer." No sounder view of true piano playing has been taken than this, and the unstinted use of the loud pedal cannot be too strongly condemned. Learners should employ it but seldom indeed.

....Here is something entertaining from a French paper about Patti and Niccolini's tour in this country. Patti is assumed to sing four pieces in each concert, receiving therefor 32,000 francs—8,000 francs per piece—while Niccolini is also assumed to sing four pieces, only receiving, however, 2,000 francs per piece. "Behold them then," writes the *Univers Illustré*, "both on the stage singing the duet from the first act of 'Traviata.' This duet contains 209 words—101 for *Violetta* and 108 for *Alfredo*—which gives to each word the value of 79 francs and 20 centimes for Patti and 4 francs and 60 centimes for Niccolini. The orchestra plays the *ritornello*; the duet commences. 'Oh! qual pallor!' (three words, 237 francs and 60 centimes.) A moment's silence, and then she perceives *Alfredo* and continues: 'Voi qui?' (158 francs and 40 centimes). *Alfredo* responds: 'Cessate à l'ansia che vi turba?' (32 francs and 20 centimes). 'Sto meglio,' she replies (158 francs and 40 centimes). But the end of the duet is reached—the final declaration, full of reciprocal avowals of love. Afterward the words 'Amor! Amor!' are tossed from Patti to Niccolini and from Niccolini to Patti, and all in consideration of 79 francs and 40 centimes per word for one and 4 francs and 60 centimes per word for the other." A pretty spirited canvas picture this!

....A certain prima donna, named Eulalia Kadmina, recently committed suicide under the following circumstances: She had abandoned the musical for the dramatic stage. At a performance given in a theatre in Karkow, the drama "Wasilissa Melentiewa" being played, before the commencement of the representation, Kadmina took a solution of phosphorus, making certain of a mortal effect at the moment when

Wasikissa Melentiewa, the heroine of the drama, has to feign death. This dose of phosphorus was not very strong, but shortly the actress began to experience such pains as to prevent her from proceeding further with her part, and necessitating her removal to her house. A doctor was sent for, but the unfortunate Kadmina would take no remedy, although repeatedly urged to do so, only moaning sadly her request to be allowed to die in peace. Every effort of the doctor proved of no avail, and for six days she suffered terribly in her full senses, when she expired. Her suicide was variously attributed to an unrequited passion, to losses at play, &c. She left behind her the following lines: "I die because life is insupportable to me. Nobody is answerable for my death. My last desire is that the doctors may not be allowed to make an autopsy of my body." This short note was written in a firm hand and did not appear the work of a desperate woman. In this way the mysteries of lives remain unsolved.

FOREIGN TRADE ITEMS.

...J. G. Irmmler, of Leipsic, recently finished his 9,000th piano.

...The four following items are from the *Musical Opinion*: Mr. Wallis, of Euston Road, has become the proprietor of the English patent of Joseph Fohr's "musical electrograph," and will soon be prepared to show these instruments.

Whight & Co., of Holborn, importers of the musical cabinet, are doing a good trade in these instruments. They have sold over two thousand of the little instruments to one London firm alone. It has been suggested that it would not be an unwise thing for dealers to take up the sale of these mechanical instruments, as the purchasers of them soon begin to inquire for something better.

A new celluloid is said to be obtained from well-peeled potatoes, which are treated for thirty-six hours with a solution of eight parts of sulphuric acid in one hundred parts of water. The mass is dried between blotting paper and then pressed. It is further stated that in France smoking pipes are manufactured with this new material, which are quite equal to meerschaum. By heavy pressure the material acquires such a hardness that billiard balls can be manufactured from it.

A sanitary exhibition was held last month at Brighton, at which a few musical instruments were shown. The Smith

American Organ Company exhibited several instruments, including its "Connoisseur." Harper Brothers, of Ship street, have just been appointed agents for the company, the London branch of which is now located on the Viaduct, under the management of Mr. Hawker. There was also a two-manual organ, in pitch-pine case and with richly decorated front pipes, erected by Bishop & Son, of London.

FOREIGN NEWS IN BRIEF.

...The people of Berlin will likely hold an international exhibition of musical instruments in 1883....The town of Verviers, the birthplace of Vieuxtemps, has given the French sculptor, Godebski, a commission to execute a bronze statue of the celebrated violinist....A series of seven pieces called "Sommertagsbilder," by Carl Reinecke, has been heard with favor in Hamburg and Leipzig....M. Poise, a French composer of merit, has been made a Knight of the Legion of Honor....In Milan, a musical museum has been founded. The Queen of Italy is said to have taken a personal interest in the scheme, and has given some valuable presents to the museum....Charles Oberthür, the well known harpist, has arrived in Paris, where he gave a concert on January 27, at which was performed one of his compositions, a "Trio" in F, for harp, violin and violoncello, which was favorably received by the musical world of Brussels in 1875....Volume II. of C. F. Pohl's "Joseph Haydn" is now published by Breitkopf & Härtel. It describes for the first time Haydn's stay with the Count Esterhazy, and the information is entirely from original sources. Among the supplements will be found a record of the numbers of Count Esterhazy's orchestra. Also is added for the first time a chronological thematic index of Haydn's works from the year 1767 to 1790....Mme. Krauss is ambitious to sing "Faust" at the Paris Opéra in her own style. That is to say, not after the usual conception which her stature and embonpoint would prohibit, but playing the rôle of *Marguerite* from a dramatic standpoint....Recently at the Opéra Comique, an agreement has been entered into between M. Carvalho, on the one side, and MM. Joncières, Gallet and Blau (the first, composer, the two latter, authors of an unpublished work) on the other side, which said work will be heard toward the end of the season 1882-83....It is said that Massenet's "Hérodiade" will be

represented at the Théâtre of Nations, with M. Vianesi as director. The representations of Massenet's opera will likely alternate with those of "Lohengrin," organized by M. Neumann. Warot will sing the rôle of John created by M. Vergnet, at Bruxelles, and it is further reported that Mlle. Bloch will be engaged to fill that of *Hérodiade*, and Mme. Brunnet-Lafleur that of *Salomé*....Mancinelli has almost finished the opera that he was commissioned to write.... It is said that the King of Bavaria was present in Brussels at the recent performance of Massenet's "Hérodiade," and applauded the work liberally....The City Council of Paris, after the report of Mons. Hattat, has voted the balance of 300,000 francs for 1882, representing the subvention to be granted to the theatre of the Opéra Populaire....Boito's "Mefistofele" will be represented this month in Vienna....Liszt has written a letter to Pinelli, director of the Orchestral Society at Rome, praising that Society very much....Liszt has finished a symphonic poem, made up of twelve pieces, entitled, "The Tree of Natal"....Saint-Saëns is busily occupied in finishing his opera, *Henry VIII.*, which will be given at the Paris opéra immediately after "Francesca da Rimini"....Besides the electric light illumination which has already been applied to the Theatre Regio, Torino, an automatic telephone apparatus has also been attached, between the theatre and the City Hall, for the purpose of any need, accident or fire....The tenor, Valdimiro Bacci, has made a good impression in "Favorita," at Valladolid, having been obliged to repeat the favorite romance, "Spirito gentil."

The London *Figaro* speaks with favor of Mme. Sainton-Dolby's new cantata, "Thalassa," and of Joseph Bennett's words, as set by the accomplished lady. The critic thinks that "Mme. Sainton-Dolby has justified the fame she earned in 'St. Dorothea' and other works as a facile melodist and an agreeable writer. The erstwhile popular contralto does not pretend to intricacy or depth, nor does she essay to enter the lists against those who write music which requires an elaborate analytical programme-book to explain such things as the song of Thalassa. 'The Noonday Sun,' the songs for the king and chorus, the dainty tenor song, 'Lady Love,' and the ballad of the prince, carry their colors without fear, and charm alike by their melody and their grace."

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[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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BRIEFS AND SEMI-BRIEFS.

....Blanche Roosevelt has returned to the city from her operatic engagement in New Orleans.

....Signor Liberati had a benefit concert on last Thursday, the 9th inst., at which several well known artists assisted.

....On January 30 Wilbur Opera Company gave a fine rendering of the "Mascotte" to a large house at Springfield, Mass.

....The Germania Society, of La Crosse, Wis., gave a concert on February 5 at its hall. This was the first one under Director Gaebler.

....The first rehearsal of the fourth Brooklyn Philharmonic Society's concert was held on last Wednesday afternoon, the 8th inst.

....The brothers Ferdinand and Hermann Carri, of this city, have been warmly praised in Paris on the occasion of their first concert given there.

....A new and interesting catalogue of select and lately issued musical publications has been issued by Edward Schubert & Co., 23 Union square, New York.

...."The Naiad Queen," produced by home talent at Cedar Rapids, Iowa, under the direction of Prof. W. C. Clark, on February 1, 2, 3 and 4, has been proving a financial success.

....The concert of the Symphony Society was largely attended last Saturday night. The orchestra played as well as usual, and the boy violinist, Michael Banner, created a good impression.

....Clara Louise Kellogg was to sing at Lancaster, Pa., on February 1, but did not appear on account of sickness. Chas. E. Ford's Opera Company in "Billee Taylor" on February 3.

....Lecocq's opera, "Le Jour et la Nuit" ("Manola; or, Blonde and Brunette"), was presented at the Fifth Avenue Theatre on Monday evening. The opera was superbly put upon the stage.

....Nahan Franko gave a concert at Steinway Hall on last Wednesday evening, the 8th inst. He had the aid of Belle Cole, S. B. Mills, Mr. Werner, Sam Franko, and Charles E. Pratt, accompanist.

....The New England Opera Company gave "Mascotte" at the Opera House, Erie, Pa., on January 31, to a large house. John A. Stevens' Jolly Bachelors Company for one night, with Jeannie Winston as leading lady.

....The Boston Mendelssohn Quintet Club and the charming singer, Cora R. Miller, sailed on December 21 from Sydney, N. S. W., for Tasmania, where they were to remain a few weeks, returning to Sydney for a few farewell concerts, and thence to Melbourne.

....The company with the title of the "Boston Ideal Company" began a series of operettas at Booth's Theatre, on last Monday night, with "Fatinitta." Marie Stone, Tom Karl, and M. W. Whitney, with a number of others less known to fame, are the members of this organization.

....The Utopian Club, of Philadelphia, which is mostly composed of musicians, tendered a reception in its beautiful new rooms to W. W. Gilchrist, the well known composer who received the prize for the best composition to be performed at the Cincinnati Festival. The affair was a great success.

...."Manola," as the English version of Lecocq's "Le Jour et la Nuit" is termed, was represented for the first time in this country on last Monday evening at the Fifth Avenue Theatre. Catherine Lewis, Miss Jansen, John Howson, Mr. Leslie, and other well known artists, with the full company of the theatre, took part therein.

....A grand vocal, instrumental and dramatic entertainment will take place in Steinway Hall on Friday evening, February 17, for the benefit of the new St. Lawrence Church, in Eighty-fourth street. Numerous members of the dramatic and musical professions have generously volunteered their services for the occasion.

...."Patience" was given at Haverly's Fourteenth Street Theatre on last Monday night for the first time, with a strong cast, which included Emma Howson in the title rôle, W. H. Seymour as *Bunthorne*, Mr. Pyke, Mr. Brocolini and Alonzo Hatch in the other principal parts, and a large chorus. The opera was presented in excellent style.

....There seems to be no lack of interest in the performance of "Patience" at the Standard Theatre. The appreciative public have recognized in it the best produced piece of its kind that has been seen in New York for many a year. The management has increased the size of the company, and now gives this charming operetta with a force of sixty performers.

....J. de Zielinski, of Detroit, gave a pianoforte recital on January 31, at East Saginaw, to a crowded and very appreciative audience. He was assisted by Winnifred Smith, of Saginaw City, who sang Buck's "Expectancy" and Tosti's "Ti Rapirei." The following selections were performed by Mr. de Zielinski: Romance Etude, Op. 32 (Mason); Gavotte from English Suite in G minor (Bach); Valse, Op. 69, No. 1, revised by Henselt (Chopin); Rondo Capriccioso, Op. 14 (Mendelssohn); Fantaisie Impromptu, Op. 66—Polonaise, Op. 26, No. 1—Scherzo in B flat minor (Chopin); La Fileuse, Etude (Raff); Paraphrase on the Valse from "Faust" (Jaell);

Spring Song, Op. 15 (Henselt); Dedication, of Rob. Franz (Bendel); Rhapsodie No. 5 (Héroïde-Elégiaque), Gondoliera, Canzone, Tarantella (Liszt).

....The programme of the fourth concert of the New York Philharmonic Society, which takes place this evening, February 11, in the Academy of Music, contains the following pieces: Symphony, D major, No. 5 (Mozart); aria, "Armide" (Gluck); menuet and finale, string orchestra (Beethoven); duo (Benvenuto, Cellini, Berlioz); Symphony "Tell," new (Hans Huber). The soloists are E. Aline Osgood and Th. J. Toedt.

....The Hess Acme Opera Company has been drawing crowded houses at Whitney's, Detroit, February 1, 2, 3 and 4. Alfred Wilkie especially being a universal favorite with the fashionable audiences. The company played in Bay City February 6; East Saginaw, 7th; Grand Rapids, 8th; Kalamazoo, 9th; Laporte, 10th; South Bend, 11th; and will be in Chicago on the 13th, where it will remain for two weeks.

....At the Academy of Music, Buffalo, N. Y., February 2, 3 and 4, "The Tourists in a Pullman Palace Car," 6, 7 and 8, John A. Stevens' Comic Opera Company, "Twelve Jolly Bachelors," 9, 10 and 11, Haverly's Mastodons. St. James' Hall, February 9, Joseffy, assisted by Raphael, pianist; 17 and 18, Strakosch Opera Company; 23, Mapleson Opera Company, with Gerster as prima donna. Lang's Adelphi Theatre, sixth week, Hyde & Behman's Muldoon Picnic Company.

....Minerva Guernsey, a young and accomplished dramatic reader, will give readings from the works of Shakespeare, Goethe and other classical authors at Chickering Hall on Monday evening, February 13. Marie Evelyn Barnes, a new contralto, and the Bernhard-Listemann Concert Company will render a choice programme of classical music. There are eight performers in the concert company, all of them soloists. The entire organization comes from Boston, and has been very highly praised there.

....The fourth concert of this season's series by the Philharmonic Club was given on last Tuesday evening, the 7th inst., at Chickering Hall. The members of the club, Messrs. Arnold, Richter, Gramm, Weiner, Werner, and Manoly, were assisted on this occasion by Annie Norton Hartdegen, soprano, Mr. Sternberg, and Mr. Liebling. The programme included a sonata for violin and piano by Porpora of ancient date, a string quartet by Bazzini, and compositions by Gade, Beethoven, and some of Mr. Sternberg's own works, which he performed himself.

....Teresa Carreño, Pietro Ferranti, Signor Stantini, with Carlo Torriani as accompanist, assisted at the opening of the Weber waterrooms, 250 and 252 Wabash avenue, Chicago, on the 2d inst. The programme was as follows: "Etudes Syphoniques" (Schumann), Mme. Carreño; "Ballad," Sig. Stantini; "Romanza" in F (Tchaikowsky); Etude in C major (Rubinstein); Grande Valse in A flat (Rubinstein), Mme. Carreño; "Barcarolle" (Chopin), Mme. Carreño; "Buffo Song," Sig. Ferranti; "Sonata in E flat" (Beethoven), Mme. Carreño; "Ballad," Sig. Stantini; "Barcarolle" and "Spring Time Waltz" (Carreño), Mme. Carreño; "Rhapsodie Hongroise" No. 2 (Liszt), Mme. Carreño.

....The West Philadelphia Choral Society, one of the best musical organizations of Philadelphia, gave its first concert of the season on February 2. "God, Thou art great," by Spohr, with Jeanne Viennot as soloist, was artistically rendered. The same young lady scored a great and merited success by singing during the evening "Message d'Amour," by Gounod, and "Thou'rt like unto a flower," by Rubinstein. The finale of Lorelei, which was the last piece of the concert, was rendered in a satisfactory manner. Josephine Eyles, who sang the solos, received much applause. This lady has a very sympathetic voice. The ladies and gentlemen composing the chorus did some very creditable work.

....A concert was given on January 31 at Walther, under the direction of Prof. R. Henkler. The concert was divided in two parts, the first consisting of vocal and instrumental music as follows: "Protect us thro' the Coming Night" (solo and quartet), Mrs. Gen. T. M. Walker, Mrs. S. Fean, J. P. Depinet and Chas. Ebisch; "Waltz Polka" Bravura (H. Presch), Mrs. R. Henkler; "More and More," quartet, J. Depinet, L. Geib, Ed. Hippeli, Chas. Ebisch; "Salute à Pesth," piano duo (Kowalski), Misses L. Sevin and L. Walker; "I fear no foe" (Pineotti), Chas. Ebisch; "Now, Tramp o'er Moss and Fell," with chorus (Perkins). This programme was very finely rendered. Part second consisted of a rendition of Professor Lejeal's Mass in D, in which the soloists were Mrs. Gen. Walker, Mrs. Henkler, Mrs. Lejeal, Mrs. Fean, and Lizzie Sevin, Chas. Ebisch, Louis Geib, John Depinet, Edward Hippeli, and J. J. Lejeal, with a chorus of twenty-five well-trained voices. The music of this composition is very fine. Mrs. Walker sang as she always does in fine style, and Mrs. Lejeal, who seldom appears as a soloist, did remarkably well. Mrs. Henkler, Mrs. Fean and Miss Sevin had difficult parts, but proved themselves equal to the occasion. The male singers all did well, and gave satisfaction.

Wilhelm Ganz has had conferred upon him by the Emperor of Germany the Order of the Crown of Prussia, in recognition of a quarter of a century's exertions in aid of various German charitable institutions. The presentation was made by the German Ambassador, Count Münster.

Operatic, Choral, Orchestral, &c.

Gounod's "St. Cecilia" Mass has been sung in Florence.

The Philharmonic Society of St. Petersburg has been in existence eighty years.

Suppé's opera "Gabrielle" is very soon, it is said, to be heard in Vienna.

The violinist, Emile Sauret, has returned to Berlin, after a very successful concert tour in Russia.

Rheinthal's "Catherine of Heilbronn," his first opera, is down for performance at Frankfurt.

An excellent performance of Wagner's "Tristan und Isolde" was given in Leipzig on January 2.

Herr Hlawatsch will be entrusted with the direction of the orchestra at Pawlowsk during next summer.

Report says that Nessler's "Rattenfänger von Hameln" is being translated into English for performance in London.

"Atala," a new opera in five acts, the work of M. Schauer, was recently performed successfully in Buda-Pesth.

The Zarzuela Theatre of Madrid has brought out with success "La Nina Bonita," words by M. Larra, music by Ferdinand Caballero.

La Chambre Musicale, a new musical society, which has been founded in Avignon, devotes itself to the performance of classical works.

M. Pasdeloup will give the Parisian public two opportunities of hearing Miss Holmes' clever work, "Les Argonautes," in the course of the ensuing month.

A prize competition of the value of 10,000 francs, for the composition of a symphony has been arranged in Paris. The successful work will be performed in public six months after the decision is made known.

The *Evénement* announces that a week after the booking office of the Theatre des Nations had been opened, no applications whatever had been made for seats for the "Lohengrin" representations. It is still extremely doubtful whether the opera will be produced.

Fidelis Muller's "Christmas Oratorio," written for solo and choruses, and "illustrated by tableaux vivants," was recently performed for the first time at Frankfurt. The *Frankfurter Zeitung* speaks coldly of the music and still more coldly of the tableaux vivants.

Boccherini speaks with enthusiasm of a concerto for violin by Federico Consolo, an eminent violinist, recently given by the Philharmonic Society of Florence. "All the profession were unanimous," says the writer of the notice, "in declaring Consolo a true master of the art of composition."

John A. McCaull has purchased through Leo Goldmark the American right for the English production of "Apajune," which has been played at the Thalia Theatre in German. Mr. McCaull has also purchased "Merry War," by Strauss, which is now running in Vienna. "Apajune" will be produced at the Bijou Opera House on or about February 20.

Massenet's opera, "Le Roi de Lahore," has proved a greater success in St. Petersburg than in Paris. The people expressed their satisfaction on the night of its first performance by calling loudly for—the stage manager. Many people were of opinion, by the by, at the time the opera was produced in Paris that the finest thing in it was the scenery, painted by the late regretted artist, Cheret.

On Saturday night, January 31, Balfe's grand opera, "The Painter of Antwerp," was produced for the first time in England at Her Majesty's Theatre, and proved a well merited success. It was magnificently mounted. The chief parts were taken by Mme. Valleria as *Olivia Campana*, Giulia Warwick as *Donna Ines*, Mr. Macguckin as *Antonio Moro*, the painter, and Leslie Croft as the *Duke of Atoz*. The house was crowded in every part. Encores were demanded of several most pleasing airs.

Vaucorbell is being dreadfully maltreated by the Paris critics again. It looks very much as if he would ere long have to resign, though Albert Wolff has, in a half-hearted sort of way, done his best to show people that the present rotten state of things at the Opera would not be improved by his departure. It is all very well for Paris to expect more new operas and ballets, says M. Wolff, but if M. Vaucorbell or any other manager were to give more they would be ruined. The subsidy of 800,000 francs is quite swallowed up by the enormous expenses of the house. Every new opera, mounted as it has to be mounted here, costs close upon \$70,000. The failure of a single work, therefore, involves managerial disaster, and no manager can be expected to ruin himself *pro bono publico*. The net profits at the Opera for the whole of last year did not exceed \$10,000. It is probable that this year they will be still less. Altogether it is a very melancholy situation, but there are only two ways out of it. A new musical genius must be brought to light in Paris and the State subsidy to the Opera must be doubled. Neither events seem at present at all imminent, so we must let things remain as they are some time longer and be patient.



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POPULAR errors die hard. What is so generally known as "Weber's last waltz" was not written by Weber at all, but by Reissiger, and was never found under any pillow; yet the truth regarding this little world-wide composition does not seem to gain credit. Such facts only go to prove that primary information on anything should be clear and accurate, because it will obtain equal foothold with what is false.

MUCH is now being written on the probable effects of the recent production, in Brussels, of Massenet's opera, "Hérodiade." The same composer's "Eva," spoken of as an oratorio, is soon to be heard in Berlin. The feeling expressed is that Scripture subjects have been recently too often paraded on the stage, the line of demarcation being broken down between oratorio and opera, a line which has until within a few years been generally respected. England and America will ever remain opposed to having sacred subjects represented on the stage.

IT would be a glory for America to succeed in establishing good opera performances in English in our midst. The time must come when opera in our native tongue will attain popularity, and Italian opera, if not entirely banished, be of only equal interest and merit. Fashionable as Italian opera has been and is now, it is far too confined in scope to forever bind the increasing demands of a broad civilization. The English-speaking race should and could make English opera reasonably popular. The ground has been well plowed; now let the vivifying seed be sown.

LIGHT operas are being written and represented with astonishing rapidity. It is doubtful whether there will not be a reaction from the present tendency to support a species of ephemeral productions. To please the multitude is no doubt highly commendable, but even the multitude will tire of "sweets" in time. There are a number of composers who are capable of producing works of sterling merit, but who either leave the field to others or prostitute their talents by productions whose chief characteristics are vulgarity and insipidity. How long can this state of things exist? We suppose until the public becomes wearied of it.

ALTHOUGH we are to have three Italian opera companies giving representations during Lent, their artistic value will not probably be very great. Aside from the appearance of Adelina Patti in complete operas, there is nothing to cause interest in musical circles.

The troupes of both Mapleson and Strakosch and the quality of their performances are familiar to the New York public, and therefore opera-goers have no need to be reminded of the blessing in store for those who expect little, for disappointment shall not be their portion. Naturally enough, the support accorded Mme. Patti will make or mar the representations in which she is to appear. Mme. Patti is a great—a supremely great—artist, but she cannot sing through the whole opera alone; and unless the troupe embraces other truly talented singers, when she is not on the stage everything will fall flat. It is therefore to be hoped that she will be properly supported, as much on her own account as for the pleasure of the paying public. Much enthusiasm will no doubt be manifested during this engagement. Mr. Abbey has proved himself to possess the needed qualities of a successful impresario so far, and it is to be hoped that the several representations will succeed in placing him still higher in the esteem of the public.

INTERNATIONAL exhibitions have lost much of their former prestige. The novelty of the thing has ceased to exist, and with it a lessened idea of their value. As great show affairs they may yet be considered with favor, for they enable manufacturers of all sorts of goods to display them to thousands of persons who otherwise would never see them. The general management of these exhibitions, however, has helped to bring discredit upon them, and the worthiest exhibitors do not now care to enter goods for competition, but only for show purposes. A London journal, referring to the talked of exhibition to be held in Berlin next year, and which is to be devoted chiefly to the display of musical instruments, remarks: "The idea is good, and should lead to a success, if care be taken that the enterprise of the world's pianoforte makers does not crowd every other kind of instrument out of sight." It is to be devoutly wished, if the aforesaid exhibition is held, that the system of awards will be abolished; then, the greatest blot on former affairs of the kind will be avoided. Impartiality in the distribution of prizes is rendered impossible, because of the questionable efforts made by most exhibitors to influence the opinion and verdict of the various juries deputed to act.

OTTO THIENE, of Erfurt, Germany, has secured a patent for a certain improvement in pianos. According to information received, it consists in adding in the two upper octaves a second row of hammers at the back of the first row, the length of the strings being doubled, so that both hammers may strike them at the same time, in this way obtaining twice the volume of the ordinary tone. In conjunction with this innovation, two metal plates—*papagens glöckchen*—are placed under the keyboard, and two pedals are added to couple and uncouple these arrangements. Many devices have been tried to increase the power of the extreme upper notes of the piano, but no one has yet thought of striking the same string in two different places with two distinct hammers. Although the improvement seems to carry on its face its own recommendation, it is doubtful whether its value will soon be acknowledged by others than the inventor and his friends. Improvements that alter in the least the present construction of the piano do not readily find favor with manufacturers, and an improvement of any importance depends upon them for extensive use. If upon careful examination and sufficient trial this invention should be voted a success, its general employment is to be advocated.

A SOUTHERN piano and organ dealer has hit upon a novel method of advertising his business—one that has brought his name quite prominently before the local public. He has placed in his show-window by the side of an organ (manufactured by a firm for whose instruments he is agent) a large bottle, about 3 feet high and 4 inches in diameter, filled with ordinary beans and hermetically sealed. A notice in the daily papers (as well as one in the window) requests every citizen to visit the store in order to make a guess of how many beans the bottle contains, when his name and the number of beans guessed will be entered on the recording book. After a certain time the bottle is to be opened before a committee appointed to count the beans and to award the organ (which has been the window companion of the bottle) to the lucky individual who shall have guessed the exact number enclosed in the interesting phial. So novel a method of advertising one's business has not been conceived for many a long day. It has attracted general attention, and caused some excitement among the residents of the city wherein abides the enterprising and shrewd dealer. Who can say that Americans have not the gift of invention, and have not reduced "advertising" to a fine art?

MINOR TOPICS.

SIR JULIUS BENEDICT'S name is not only connected with music as an art, but as a business. For some years a professional pocket-book has been issued under his immediate direction, and seems to have gained a wide-spread popularity. Until the present year the pocket-book was published all in one volume, but this year the publishers (Rudall, Carte & Co., London) have adopted a somewhat different form, dividing the whole into quarterly parts, thus making four booklets. It is decidedly pleasant to see a gifted musician devote a portion of his time to something of a very practical character—something helpful to the profession at large. It proves that seemingly unimportant matters may profitably occupy the minds of persons of great distinction. A good professional pocket-book has its value—at least, so must think Sir Julius Benedict.

THAT there are conductors and conductors is a truism that no sensible person cares to deny. Many are satisfied (or at least seem to be so) with merely doing the work of a metronome, believing that as long as all the notes are played in exact time, justice has been done to the composition. Others pose as autocrats, assuming that when they interpret a composer's works they not only do him an honor, but give a better idea of them than could any one else in the world. Others, again, have the true conductor's chief gift—the faculty of inspiring the members of the orchestra to deliver compositions in a reverential spirit, whereby all of their beauties are unfolded and made impressive. The conductor who freezes the emotions of the performers under him transforms them into so many "automatons," and places technical accuracy above conception and expression. Such are not chosen sons of the "Divine Art," and belong to the machine shop, into which they should be compelled to betake themselves.

A DUBLIN correspondent of the London *Musical Standard* writes against the programmes issued by the management of the Choral Union of that city. He says "they are neither fish, flesh, nor good red-herring." But few critical or analytical remarks are given, and the attempts at short biographical sketches display very sorry efforts at English composition. The question may pertinently be asked here whether the programmes generally distributed at concerts in this city are such as to command the interest of the public. Certain it is that a programme prepared in an attractive style serves to enhance the pleasure to be derived from even high-class concerts, not that it adds to the merit of the performance, but creates a deeper interest therein, through the medium of intelligent annotations of the works performed and accurate notices of their composers. The care bestowed on programmes is not lost on the musical public. Analytical programmes are *avant-couriers* of musical journals.

STRANGE as it may appear, staid old England has been the scene of a miracle play. A little village called Rouslench, near Pershore, Worcestershire, has earned for itself the notoriety of producing in public something after the fashion of the "Passion Play," regularly represented at Ober Ammergau. The idea occurred to the rector, and during the rehearsals the interest in its performance grew daily, so that at the public representation there was a large crowd to witness it, some people going there who lived miles away. Gorgeous dresses, in conjunction with suitable scenery (both costing much money), helped to render the *tableaux vivants* (representing various events in Christ's life) as striking and impressive as could well be. Fifty persons, whose ages varied from four to eighty-two years, took part therein. The rector essayed a leading rôle from time to time. Explanations of the tableaux were offered, and music performed from the "Messiah" and "Elijah." So this little English village has had the courage to produce what public opinion in this great city prohibited Mr. Abbey from producing. Was religious propriety outraged or not?

NOTES AND ACTIONS.

....J. & C. Fischer have a very large amount of orders on hand

....Lindemann & Sons have still an accumulation of orders on hand.

....Kranich & Bach are behind in their orders, particularly for uprights.

....C. W. McGinnis, piano leg turner, has given a chattel mortgage for \$740.

....Louis Neher, music dealer, Philadelphia, was sold out by auction on February 1.

....F. W. Cann, who recently represented Kranich & Bach, as traveling representative, has severed his connection with the firm.

....The Binnacle *Weekly Musicales*, of Philadelphia, is a great success in that city. The selection of music it publishes is excellent.

....A. M. McPhail & Co., Boston, report business excellent, and are said to be unable to supply the demand for their upright pianofortes, which were awarded a gold medal

at the Mechanics' Fair, and two silver medals at fairs held in Maine.

....Estey & Co., Brattleboro, Vt., made 15,000 organs last year.

....J. B. O'Connor & Co., music dealers, San Francisco, have been attached for \$1,100.

....J. R. Clements, piano dealer, Winnipeg, Manitoba, has sold out to Brydon & McIntosh.

....W. H. Ivers, Dedham, Mass., has secured a patent for a music rack for musical instruments.

....George Steck & Co. are still behind with orders from their agents in different parts of the country.

....The Mechanical Organette Company has been keeping its packers working until twelve o'clock at night during the past week.

....One of Billings & Co.'s pianos was used last evening at a concert given by the Young People's Association of the Church of St. John the Evangelist.

....L. M. Hall, of Napoleon, Ohio, spent four days in the city during the past week selecting instruments. Mr. Hall does a good trade and has fine warerooms.

....The total loss on stock sustained by Wm. Bourne & Son, Boston, Mass., at the recent fire was \$1,200; they compromised with the insurance company for \$1,100.

....The Congregationalists of Brattleboro, Vt., are to buy a new organ not to exceed in cost \$3,000, to take the place of the one recently sold to Hornellsville (N. Y.) parties.

....A. Germinder, Columbus, Ohio, who for some time past has had an organ on exhibition at Kranich & Bach's warerooms, has sold it. It was shipped a couple of days ago.

....A bill has been filed for the appointment of a receiver for the Star Parlor Organ Company, of Washington, N. J. The liabilities, it is said, exceed the assets by about \$3,000.

....Ed. Schuberth & Co., 23 Union square, New York, have just issued their 1882 catalogue of new and select musical publications. Every music dealer should have a copy.

....Ernst Gabler made a shipment of pianos recently to Holland, and received orders for twelve instruments this week from Canada. He reports trade far ahead of this time a year ago.

The New England Pianoforte Company, Boston, made a shipment of pianofortes to St. Johns, Newfoundland, recently, and received a large order from Adelaide, South Australia, the week before last.

....W. B. Tremaine, who is well known throughout the music trade, has formed a connection with the Mechanical Organette Company in the capacity of salesman. He will soon start out on the road.

....Mr. Johnston, of D. H. Baldwin & Co., Cincinnati, was so pleased with the New England Pianoforte, after a recent thorough examination, that he left orders for several hundred to be delivered during the year.—*Boston Times*.

....Steer & Turner, the organ manufacturers, Springfield, Mass., will require three months to fill their orders. They are finishing a fine organ for a Minneapolis (Minn.) church. They also have one in progress for a church at Dayton, Ohio.

....George H. Ryder & Co., Boston, are building a large organ for a church in Somerville, Mass., and a small organ for the Universalist Church at Dorchester. This firm is also taking western orders for instruments, and reports business very good.

....Ernest Lavigne, of Montreal, was in town last week and as usual made his headquarters with Sohmer & Co. Mr. Lavigne is pushing this firm's instruments with great success, and reports constantly increasing popularity. He left considerable orders with the firm.

....Charles C. Curtiss and Ferdinand Mayer, managers of the Weber Chicago branch house on behalf of Albert Weber, issued invitations to a formal opening of the Weber warerooms at 250 and 252 Wabash avenue on February 2. The musical programme was interesting.

....Strauch Brothers have still an accumulation of orders on hand, and they report business equal to what it was previous to the holidays. Since the erection of the elegant new machinery in the new factory this firm is turning a very large amount of goods, and all of the very best quality manufactured.

....E. H. McEwen, of E. H. McEwen & Co., managers of the New York branch office of the Sterling Organ Company, was somewhat indisposed for several days during the beginning of the week. It is to be hoped that ere THE COURIER is issued he will be entirely convalescent, and that his handsome and cheerful countenance will be restored to its usual vivacity.

....The five-story brick building No. 227 East Twenty-second street, owned and occupied by Lange & Son, manufacturers of piano cases, caught fire on Thursday. The fire originated in the drying room, which was filled with light goods and was a one-story extension in the rear of the place. The flames extended to the main building and reached the fourth floor. Lange & Son estimate the value of their stock at \$10,000, the machinery at \$5,000, and the building at \$12,000. The total loss by the fire will probably reach \$15,000, which is partly covered by insurance. The fire is supposed to have been caused by an over-heated flue. One

of Ernst Gabler's factories, which is adjacent to the burned building, narrowly escaped the flames, and then only through the most indefatigable efforts.

....George Nembach has just received at Steck Hall a new design of a palace organ. It is a pipe-top organ, and its mouldings and carvings are exquisite, and give it a very rich appearance. It is said that instruments of this kind are constantly gaining favor with the trade. Mr. Nembach recently sold three double-bank pedal organs—one to the Franklin M. E. Church of this city, and the other two to churches in Brooklyn.

....Wm. E. Thomas, formerly traveling representative for Geo. Woods & Co., has assumed the management of the company's office and warerooms in Boston, at 608 Washington street, and will hereafter conduct it as a wholesale as well as retail office. Mr. Thomas has looked after the interests of this house on the road for about nine years, and is therefore eminently qualified for his present honorable position. The trade will do well to call on him, and will always be welcome whether they purchase or not. Don't forget his number.

....The name of Brocketts Bridge, N. Y., has been changed to Dolgeville. This was done at the request of the inhabitants of the place out of respect to Alfred Dolge, on account of the great benefit his factory at that place is to them. Not alone did all the residents appreciate the change, but it seems that even the authorities at Washington favored it, for they granted the application without delay. The new title of the village was intended as a New Year's greeting to Mr. Dolge, and as such he receives it gratefully.

....Mrs. Weiss, who has become somewhat notorious from her somewhat successful efforts in swindling piano dealers, has more trouble on hand. One day last week in a preliminary examination she swore that she never bought anything under any other name but the one she now bears, when she was almost immediately contradicted by a furniture dealer, named Julius Bocher, who testified that she bought goods from him under the name of Kopp, and he also preferred another charge of swindling against her. She was then held in \$800 additional bail.

....Among the visiting members of the trade to the city during the week were Wm. G. Fischer, Philadelphia; John Lloyd, Jr., Redbank, N. J.; Charles Blasius, Philadelphia; Ernest Lavigne, Montreal; Mr. Williams, of Weaver & Williams, Duke Centre, Pa.; Emil Wlschner, Indianapolis, Ind.; G. P. Smith, Somerville, N. J.; L. M. Hall, Napoleon, Ohio; H. D. Guernsey, Carbondale, Pa.; J. H. Thomas, Catskill, N. Y.; W. Monroe, of the Monroe Organ Company, Worcester, Mass.; R. W. Blake, Sterling Organ Company, Derby, Conn.

....B. N. Smith's factory is again in full blast, and all orders that may be placed with the firm can now be filled at once. At the time the fire occurred Mr. Smith had a drying house, which was separated from the factory, and which was full of lumber, so that he had no delay for want of dried stock in filling his orders, and he carried on his business of leg carving in another building rented for the purpose, and without any suspension in this line of his business. His case-making was temporarily suspended, but it is in full operation again. The casemakers, however, were not unemployed during all this time, as he had them doing the carpentering work required in the repairing of the building. His customers in general have been so well satisfied with the quality of his work that they kept back their orders until he was prepared to fill them. He has within the past two weeks received large orders, both for cases and carved legs, and is now employing the best skilled labor in their manufacture.

Hartford's Musical Doings.

[CORRESPONDENCE OF THE COURIER.]

HARTFORD, CONN., JANUARY 29, 1882.

"PINAFORE" was reproduced at Robert's Opera House on Friday evening, January 27, by a company of singers under the auspices of the Catholic Institute. The troupe was selected from about every town in the State, no place furnishing more than one or two, and this motley crew, who had never sung together, dared to give an entertainment without a single rehearsal with the orchestra or among themselves. They relied on *chic* and inspiration to carry them through, and succeeded better than they had any right to expect. Lizzie Gaffney, of New Haven, was the *Josephine*, and sang and acted with taste and fervor. She has a rich, resonant voice, and sang with much expression. H. F. Trask, of Springfield, supported her well in his part of *Ralph*. The *Buttercup* was Maggie Roberts, a recent member of the Wilbur Opera Company, with a good contralto voice and some histrionic talent. Prof. A. G. Sherlock did the funny business, as originally played by him when the opera was first brought out in London. The rest of the singers were hardly up to the average of amateurs. As for the orchestra, its members were so engaged in reading their parts that they didn't try to follow the conductor, who, in turn, conducted just as the chorus happened to sing, when he wasn't so lost in contemplation of the scene as to forget to beat at all. But the very large audience was so good humored that it overlooked all of these deficiencies, applauding the good points made and smiling at the shortcomings. A matinee was

given next day, when the piece went better. A fair audience attended.

On Monday evening, January 30, at the close of a little concert given by local talent in Unity Hall, the operetta of "The Blind Beggars" was rendered by Dr. W. A. M. Wainwright and A. B. Bull. Both gentlemen are fine actors, and their make-up was altogether irresistible. They should tread the boards oftener.

"Patience" will be produced at the Opera House February 9 and 10, by an amateur company, under the auspices of Company K of the First Connecticut Regiment. Emma Tuttle, of Boston, will fill the title rôle. HENRI.

Watertown (N. Y.) Gossip.

[CORRESPONDENCE OF THE COURIER.]

WATERTOWN, N. Y., JANUARY 31, 1882.

THE musical trade in this section has, in a measure, languished since the close of the holidays, and a light business has been done by dealers; but perhaps much of the dullness is caused by the strange and unnatural weather, snow being almost a stern necessity in Northern New York. Dealers, however, are well stocked, and ready to meet any sudden influx of trade, which they expect in the near future.

The Musical Union of this city gave a rendering of the "Messiah" just before New Year's Day, to which the boy string quartet played the accompaniments handsomely, and met with abundant praise in return. Since then the Union has remained comparatively quiet; but the indomitable energy of its ever-active conductor is again excited, and the "Hymn of Praise" is now being practiced with vigor. The Union also has "Patience" in study, and proposes rendering it at no distant day.

W. B. Leigh, Decker Brothers' genial agent, was in this section last week, and we received a call from Mr. Draper, of Lyon & Healy's house, in Chicago.

Clara Louise Kellogg sang here last week to a good house, but was criticised by our local writers quite severely.

Musical entertainments are plenty, but the patronage is not satisfactory to many of them. Is it because local ability is not growing, or is it because people are becoming indifferent? The former seems the most probable. W.

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 252,146. Piano Sounding-Board Attachment.—John G. Seebold, Montreal, Quebec, Canada.

No. 252,338. Organ Bellows.—John W. Trainer, Fort Wayne, Ind.

No. 252,370. Upright Piano Action Frame.—Paul Gmelin, New York, N. Y.

No. 252,587. Music Rack for Musical Instruments.—William H. Ivers, Dedham, Mass., assignor to the Ivers & Pond Piano Company, of Massachusetts.

No. 252,533. Opera Chair.—Eldridge J. Smith, Washington, D. C.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended January 28, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
Chili.....	1	...	1	\$575	...	...
London.....	8	\$476	...	...	1	\$50
Liverpool.....	42	2,242	...	...	13	90
U. S. of Colombia.....	...	...	1	100	...	...
British Guiana.....	1	200	...	...	...	...
Hamburg.....	...	...	1	650	11	2,885
Bremen.....	19	1,100	...	...	...	...
Hayti.....	...	...	...	...	1	13
Totals.....	70	\$4,018	3	\$1,325	16	\$3,037

* Piano materials, including 4 cases hammer felt.
† Organettes.

NEW YORK IMPORTS FOR THE WEEK ENDED JAN. 28, 1882.

Musical instruments, 243 pkgs.....value, \$26,142

BOSTON EXPORTS FOR THE WEEK ENDED JANUARY 27, 1882.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	91	\$7,186	2	\$1,090	*480	\$7,220
Br. Poss. in Australia..	40	3,339	...	...	...	...
Azores, Madeira, &c..	1	40	...	...	...	...
Totals.....	132	\$10,565	2	\$1,090	480	\$7,220

* Organ materials, \$479.

BOSTON IMPORTS FOR THE WEEK ENDED JANUARY 27, 1882.

Musical instruments.....value, \$1,438

SOCK AND BUSKIN.

...Rose Eyttinge, in "Felicia," will be at Cedar Rapids, Iowa, to-night.

...At Ford's Opera House, Baltimore, the Hanlon Brothers, in "Le Voyage en Suisse," proved a good attraction for two weeks. This week "The Professor."

...At Kernan's Monumental Theatre, Baltimore, Miner and Rooney Combination packed this cozy temple of amusement every night during last week. Frank J. Frayne is billed for this week.

...Col. Robinson's "Humpty Dumpty" Company had a crowded house at Lancaster, Pa., on January 28. M. B. Curtis, as Sam'l of Posem, in "The Commercial Drummer," February 2, had a large house.

...Mary Anderson as Pauline, in "The Lady of Lyons," had a crowded and sympathetic audience on Monday evening at the Grand Opera House. She was called out repeatedly and greeted with cheers.

...At Springfield, Mass., January 25, J. K. Emmett, in "Fritz in Ireland," to a crowded house; January 28, "The Planter's Wife." On February 4, Thomas W. Keene played Richard III. to a large house. His support was excellent.

...Mr. Daly brought out his adaptation of "Odette" on Monday evening. A large audience was present, and despite manifest defects in the performance it achieved success and may be set down as one of the popular plays of the day.

...The "Muldoon Picnic" party has been drawing crowded houses at the Park during the week that commenced January 30. Messrs. Hyde & Behman have added some new people to the company, which now gives excellent satisfaction.

...Kate Claxton appeared during last week at Holliday Street Theatre, Baltimore, in "Two Orphans" and "The Double Marriage." Miss Claxton's company is strong, and enact their respective rôles in a commendable manner. The real live baby added much to the interest of "The Double Marriage." Joe Emmet will appear in "Fritz" this week.

...Large audiences enjoyed the performances of "Youth" at the Baltimore Academy of Music during last week. Since the first production many improvements have been made, and now all of the elaborate and intricate scenery works with remarkable ease and precision. The play has proved a decided success—at least such is the verdict of all who have seen it. It is performed by a company which is generally excellent. The play is produced under the management of Messrs. Tompkins and Hill.

...Several dates have been canceled at Fort Wayne, Ind., on account of the exaggerated reports of small-pox. The companies have sent telegrams to Manager Scott stating that they could not think of visiting a city where there were from fifty to sixty deaths a day. The Fort Wayne correspondent of THE COURIER writes that there have not been over twenty-five deaths nor more than 125 cases all told, and that at present there are only six cases, all of whom are in the pest-house, and nearly all convalescent.

...Hazel Kirke was presented at Lynchburg, Va., on February 1, by the Madison Square Theatre Company. The Opera House was well filled, and the drama was admirably executed. The entire cast sustained their parts creditably. Effie Ellsler as Hazel Kirke and Frank Bowser as Pittacus Green secured especial mention. Manager J. H. Simpson spares no exertions to secure engagements with first-class companies, for which he has the thanks of the theatre-going public of Lynchburg.

...Lloyd Brezee, editor and proprietor of the Detroit Chaff, gave a farewell reception on February 1 at the apartments of that paper, to Chas. S. Hathaway, late assistant manager at Whitney's, now treasurer of Anna Dickinson's Company. There were present the following named managers, agents and representatives of papers: Gus Bothner, of the Hess Company; Geo. W. Ryer, of Hill's "Deacon Crankett" Company; Jas. W. Morrissey, of the "World;" John Davidson, treasurer of the Detroit Opera House; Fred. C. Whitney, assistant manager of Whitney's Opera House; Merritt J. Chapman, of the same establishment; Jas. F. O'Neil, proprietor, and Chas. O. White, manager of the Park Theatre; Alfred Wilkie, of the Hess Opera Company; Geo. P. Goodale and M. Starring, of the Detroit Free Press; Fred. Freund, of New York; Chas. F. May and B. Frank Bower, of the Evening News; Chas. M. Parker of the Every Saturday; Fred. D. Standish, representing Wilkes' Spirit of the Times; Roe Stephens, N. Y. Mercury; John Meyer, the Nym Crinkle Feuilleton; John T. Sullivan, the N. Y. Clipper; W. E. Scooley, the Dramatic News; J. de Zielinski, THE MUSICAL AND DRAMATIC COURIER; D. J. McDonald, Dramatic Times; Chas. S. Hathaway; H. S. Harris, Detroit Post and Tribune; Lloyd Brezee and his excellent manager, Chas. Hull, and Geo. Melnotte Grummond, humorist on Chaff. Several gentlemen made elaborate speeches, especially so the universal friend, "Hath," and Geo. P. Goodale, of the Free Press; Wilkie and Ryer sang serio-comic songs. Hull carved the turkey, and Brezee helped to fill the glasses, which, for some unaccountable reason, were constantly kept empty. After numerous toasts and a brilliant double shuffle, executed in a most masterly manner by Fred. Whitney and Chas. O. White, the company broke up early enough to allow all to reach their breakfast tables in time for that interesting repast.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schubert & Co., New York City.

1. Many a time and oft..... (song)..... J. Haydn Ward.
2. Valse Brillante in A flat..... (piano)..... Moszkowski.
3. The Rat Charmer of Hamelin..... (vocal score)..... A. Neuendorff.
No. 1.—An effort calling for a certain quantum of praise, seeing that there is a commendable earnestness displayed therein. No doubt improvements might be easily made both in the melody and accompaniment, but even as it stands it will appeal to singers of a fairly good taste. Compass, B flat to E flat—an eleventh.

No. 2.—The composer of this valse has already gained a world-wide reputation as a very gifted musician, possessing much original inspiration. Some of his works are gems of the purest water, full of beautiful modulations and quaintly turned passages. The piece under review is naturally well written and effective, but it cannot be said that the chief ideas are original or valuable. It seems to be a work written to order for so much per page. Whether this be the fact or not, pianists will be certain to make its acquaintance on the strength of Moszkowski's name. It is not difficult, and therefore will be used extensively as a teaching piece. The fingering is the work of the able and experienced teacher-pianist, Wm. Mason—a guarantee for its thoroughness.

No. 3.—Mr. Neuendorff, in the comic opera (four acts) of "The Rat Charmer of Hamelin," seems to have had but one end in view—to please the great majority of music lovers. In this he has succeeded, for even upon a first hearing the chief melodies of the work are readily caught up. If some passages in the opera sound more or less familiar it can hardly be adjudged a great fault, for but few extended works are free from reminiscences more or less striking. Several of the numbers are certain to become well known, as instance "The Rat Charmer's Song," "Lisa's Song," "Schnubb's Song," and others. The scenery necessary for the opera can be made extremely attractive, and the ensemble is sure to be effective when good artists play the various rôles. The work embraces some twenty-two numbers, occupying about two hundred pages, distributed between four acts. The "get-up" of the opera merits praise and proves Schubert & Co. to be alive to the requirements of the times. Altogether the work is well calculated for performance by local societies in search of an easy and attractive novelty. The net cost of the vocal score is \$2.

F. A. North & Co., Philadelphia, Pa.

1. May be..... (ballad)..... A. Geibel.
2. My heart's dearest home..... (song)..... Louis Meyer.
3. Dance of the Grasshoppers..... (piano)..... "
4. The Adirondacks. Waltz..... "
5. Moonlight Shadows..... "..... F. T. Baker.

No. 1.—A simple, unpretentious ballad, that can be understood on a first hearing, and that is quite likely to please, sung in a style suited to the idea conveyed by the not over-poetic words. Compass, C to F—an eleventh. Key, F major.

No. 2.—Cannot claim much commendation on the score of originality, neither with regard to workmanship. It is an ordinary song written in an ordinary style. Compass, D to F or G—as preferred. Key, C major.

No. 3.—Has nothing novel to recommend it to the attention of young players, but is dangerously like a thousand and one other pieces with regard to subject matter. The title might well have suggested something of a more fanciful and less hackneyed character.

No. 4.—Will no doubt please those whose demands upon a composer are slight. Although the themes are more or less commonplace, they are rather tuneful, which is as much as can be said of hundreds of other similar works sent for review.

No. 5.—Merits considerable praise for what it pretends to be, as it displays some little skill and invention. The motives are bright and tuneful enough to please most young amateurs, which is tantamount to saying that it is likely to become popular. It needs taste to play it nicely.

NEW FOREIGN PUBLICATIONS.

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Proposed International Exhibition of Musical Instruments.

IT has been proposed to hold an exhibition of musical instruments at Berlin in the spring of next year. Application has been made for a concession, on obtaining which further information will be published. All communications are to be addressed to the secretary of the provisional committee, Dr. Reiter, Berlin. It may be mentioned that offers of objects for the exhibition have already been received. The following are the names of the gentlemen forming the provisional committee:—

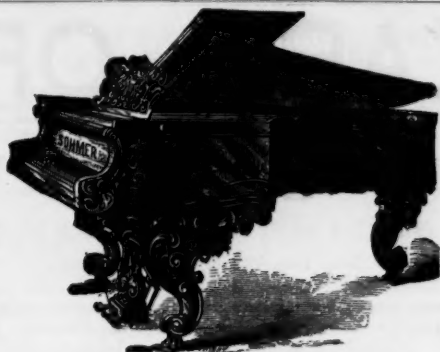
F. Adam, pianoforte maker, Crefeld.
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The following firms have promised their support:
C. Bechstein, Berlin.
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At the Liverpool Institute when the annual distribution of prizes and certificates in connection with Trinity College, London, took place, Henry E. Rensburg delivered, as in former years, an interesting address, from which are extracted the following remarks:

In my address to you last year I dwelt on the importance of the general culture of music by the masses; I now propose to direct your attention to another factor necessary for the progress of musical art—I allude to the amount and mode of patronage or assistance given to it by amateurs and the upper classes generally. The musical amateur, who, until very recently, may be said to have belonged, as a general rule, to the upper classes of society, is a being at once most necessary to and most dreaded by the musical profession. He—and I must state here that the masculine gender includes the feminine—is most necessary, because it cannot be expected that every student of music is to become a professor of the art; on the contrary, the majority of students must ever be found among those who desire to grow up intelligent amateurs; and, again, it is in the appreciation of amateurs that concert givers have to depend. Notwithstanding this, the amateur is most dreaded by the profession on account of his influence in musical arrangements and what is called his interference with the profession. It is, in my opinion, most important that the position of the amateur and his relationship and duties toward the musical profession should be defined as clearly as possible, for on the mutual good understanding between the profession and amateurs a great deal connected with the progress of the art depends. Thus, then, are the position of the amateur and his relation and duties toward the musical profession clearly defined. He is the link between the highest artistic aspirations which are regardless of the practical calculations of every day life and those material interests without which the loftiest conceptions are fettered in their action. Surely there is sufficient common ground of sympathy for both amateur and professional to cooperate in artistic matters; and, considering the unselfish and disinterested motives of the amateur, who gives whatever time is left him, outside his strife with the business world, to the promotion of the art in all its specific branches, there is no need to dread his interference.

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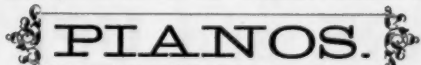
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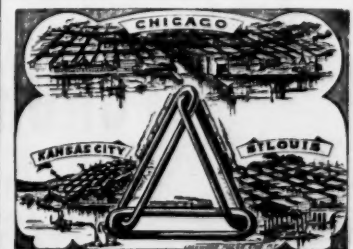
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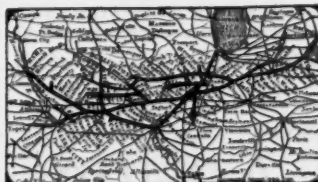
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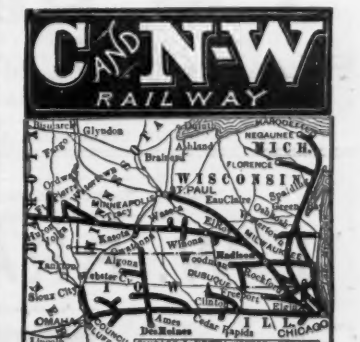
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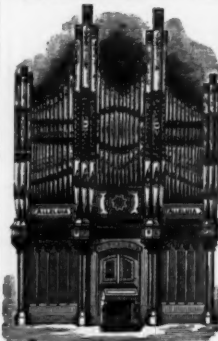
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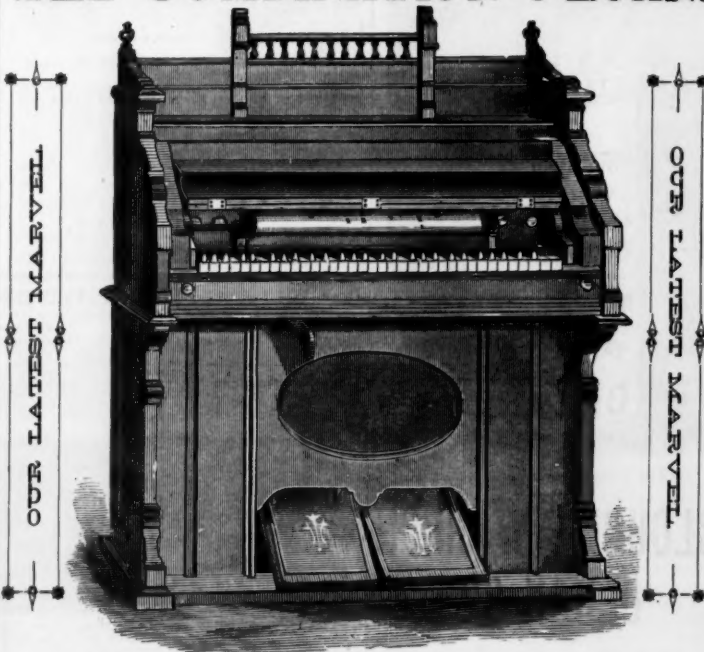
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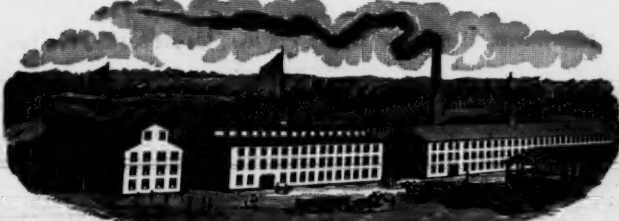
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